

Summer 1968

Volume 1, Number 3

ROTUNDA

the bulletin of The Royal Ontario Museum



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The Cover:

Messier 74, a spiral galaxy of millions of stars similar to the galaxy we inhabit.

Photograph courtesy of Mount Wilson and Palomar Observatories.

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a new era

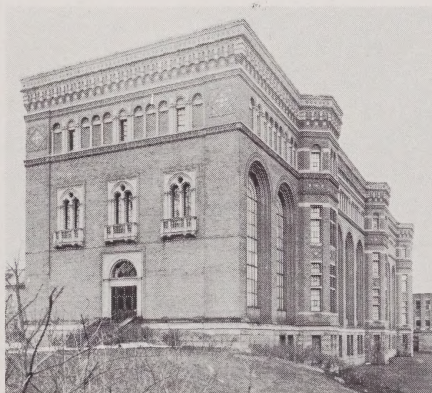
by Peter C. Swann

Director, Royal Ontario Museum

After more than half a century of existence and 20 years as part of the University of Toronto, the Royal Ontario Museum now faces the many challenges of an independent future.

The formal separation of the Museum from the University on July 1, 1968 comes at a time when individual leisure and interest in education are rapidly increasing. The result is ever-increasing demands on the Museum's facilities. To meet these welcome demands, the ROM has many strengths but some weaknesses.

Its collections and staff are outstanding; its financial resources and physical plant are totally inadequate. But it has come a long way and achieved a great deal indeed in its first 56 years. Toronto is and should be proud of this institution which has won world renown.



*The ROM building, 1913 to 1933,
had its entrance on Bloor Street*

Its beginnings were modest. Back in the 1920s there was only one telephone, located at the main entrance which was then on Bloor Street. The guard on duty (who, no doubt, sported a stern-looking moustache) answered the telephone and used the radiator as his "intercom." One tap would summon Snyder, two Kurata, etc. Usually, by the time they reached the door, the caller had hung up.

Such leisurely ivory-tower days are gone. Long past is the period when the Museum building stood in a sparsely developed area. By 1933, a new wing extended the building eastward to the street's edge. Now the ROM stands on a magnificent site at one of Toronto's busiest intersections. On a week-day, as many as 14 buses line up in front of the building

and hundreds of children press through the doors.

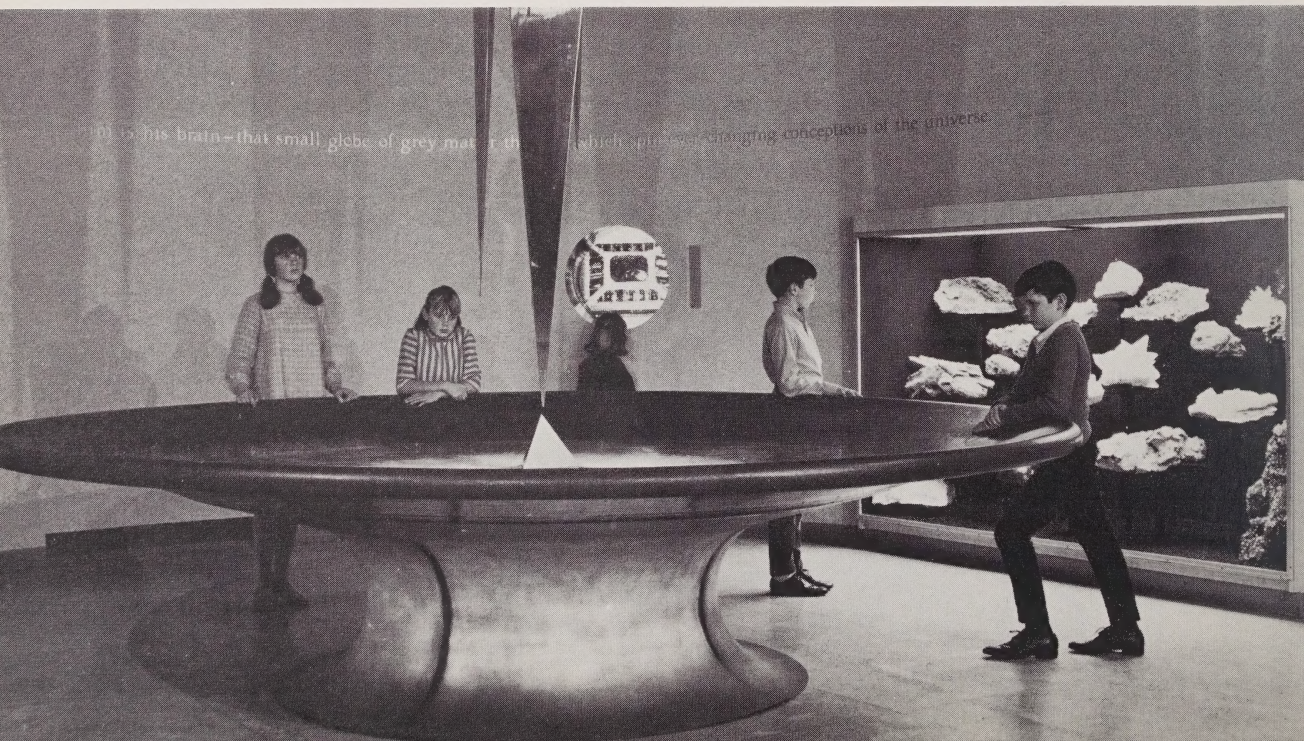
Museum policy has expanded. The early years had to place emphasis on building up the collections and on research. Gradually, efforts to encourage greater public attendance were rewarded. Now the ROM is increasingly extending its work beyond its walls to serve the community and the province.

Although the province formally established the Museum in 1912, from 1947 to 1968 funds came via the University which received its grants from the government. In a sense the ROM, with separation from the University, has completed a cycle. It now stands alone, an independent corporation receiving its main financial support from the Ontario government.



Some early staff members photographed about 1920

The superb Gallery of Mineralogy, financed by the International Nickel Company of Canada Ltd., opened in November 1967. INCO photograph here and on page 5, by Clive Webster



At the turn of the century two men vitally interested in education, the sciences and arts fought to establish a museum. One, of course, was Sir Edmund Walker, a self-educated man with an encyclopaedic knowledge. President of the Bank of Commerce, he was also both a knowledgeable patron of the arts and a respected palaeontologist and geologist. It was a study of geology that excited his interest in creating a museum devoted to this science.

In 1905, Sir Edmund met with Charles Trick Currelly, an engaging, colourful and dynamic figure who had been collecting antiquities for a proposed museum at Victoria College. They approached the Ontario government in 1906 to support a museum which Sir Edmund stated would be "more for the benefit of the public than for the University." Their efforts succeeded in 1909 when the government agreed to create a joint provincial-University institution and an Act passed in 1912 made it official. Small collections that had been assembled by University colleges and those of an infant provincial museum formed the nucleus of the new institution which was to become one of the great museums of the world. It is well to remember how relatively quickly this has been achieved.

By 1913 the original building, the present west wing of the ROM, had been built to house a loose federation of five autonomous museums, each with its own director. The five museums were devoted to Archaeology, Geology, Mineralogy, Palaeontology, and Zoology. For this federation there was a Board of ten Trustees, three of whom were appointed by the University of Toronto.

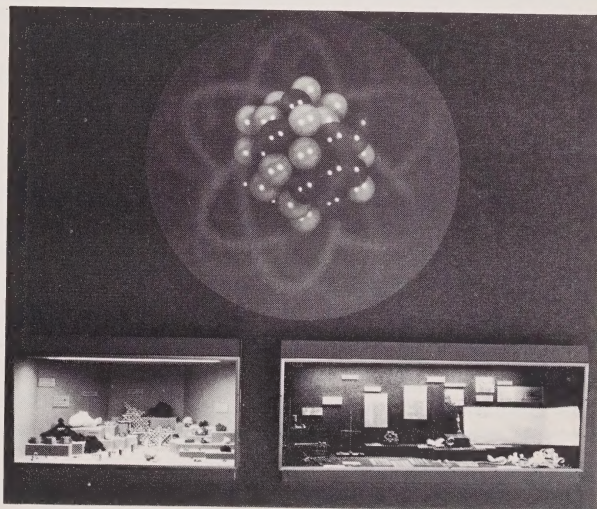
Gradual changes in administration occurred through the years. Palaeontology and Zoology were amalgamated into a Life Sciences Division; Mineralogy and Geology were united in the Division of Earth Sciences. Together with the Art and Archaeology Division, the five parts were thus reduced to three. Finally in 1955, the administration was wholly centralized under Theodore Heinrich who became the first overall Director of the Royal Ontario Museum.

Until his retirement in 1946, Charles Currelly, the first Director of the Royal Ontario Museum of Archaeology, probably was the greatest single influence on the institution. His keen eye, his shrewdness, and his ability to inspire benefactors produced the superb Chinese collections as well as the begin-

nings of the fine Egyptian, Greek and Roman, Ethnology and Textile collections. His spirit still seems to pervade the galleries, especially at night, just as he himself did years ago when he often slept on a cot in his office.

His influence is still with us. Curators constantly strive to improve their collections, although the problems now facing them are enormous. Prices have risen a hundredfold, yet what seems expensive today will almost certainly appear a bargain within very few years. Recently, the ROM had only from 18 to 21 thousand dollars to spend on acquisitions for its 22 departments. The Provincial Government is now more generous and to enable the public to help remedy this hopeless situation, last year a Purchase Trust Fund was established, with the interest available for purchases. At the time of writing the fund stands at \$96,000 but it is hoped to raise contributions to at least \$100,000 annually.

In the Science Departments, the curators have increasingly become more active in research than they were in the 1940s. This is the life blood of a great museum. During the earlier years the foundations were laid and an active programme of collecting was initiated. Today the ROM has the largest collection of fishes and birds in Canada, an enormous insect collection, and probably one of the world's most extensive research programmes on bats. The various science departments, sometimes with the help of the National Research Council, are engaged in identification, classification and the study



of their collections—work which takes them to many parts of the world. Often their work has immediate benefits: the Ichthyology Department plays an important role in training students for fisheries research. The Museum's academic strength has increasingly contributed to the teaching ability of the university. In this aspect of its work it is a university in microcosm.

In addition to a great range of activities by the Science Departments, the ROM has started many other projects which it alone in Canada has the resources to undertake. Its archaeologists excavate in many parts of the world and are currently directing expeditions in British Honduras, Iran and, of course, in Canada. Soon they will begin exploratory work at Taima in Saudi Arabia. Their activities have been a credit to scholarship and have served well the country's international relations.

However, the ROM is not just a scholarly preserve. Past civilizations are painstakingly researched and presented to provide the layman with an authentic portrait of man's achievements. Displays and dioramas accurately recreate the natural life and history of the earth through the ages.

These carefully organized displays also offer school children the opportunity to understand past civilizations and the world of natural history in a most imaginative way. The museum is a vital, visual textbook whose value is increasingly being recognized by educational authorities. The response proves that it is an exciting place. Thousands of organized class groups visit each year for lectures in the galleries by members of the Museum Education Department which was started in 1932. At first it could not properly be called a "Department" since it consisted only of Miss Ruth Home, a teacher hired by the Department of Education to conduct all classes in the Museum. In 1938 Miss Ella Martin joined the ROM staff and Miss Home was freed to travel throughout Ontario to stimulate interest in class visits.

In those days, each Saturday about 400 children arrived by train and local Boy Scouts were recruited as guides. When these trips were cancelled during the war years, funds were donated to allow Miss Home to take exhibits to outlying districts. This was the beginning of visits to schools by ROM teachers and the travelling display cases which are one arm of its extensive activities.

With the help of a grant from the Canada Council this programme will reach a new level of sophistica-

tion early in 1969 when the first of two huge "Museumobiles" filled with displays and dioramas will begin visiting schools throughout Ontario.

It is said that the Education Department prevented Premier Mitchell Hepburn from closing the ROM during the Second World War. For a trial period of one year, the Museum was open half days and the staff doubled as guards but, because of the great demand by schools, the Museum was forced to resume its full-day schedule.

An amusing version of this story claims government officials wanted to close the ROM entirely—and use it as a barracks. It escaped this fate only because of a shortage of washrooms!

Not only primary and high school students but also art and university students make use of the Museum. Since 1947, the ROM has been considered as an integral part of the University. Many benefits resulted from this relationship. Museum staff salaries, once woefully low, have recently been made comparable with those of the University though still only on the lowest level. Museum scholars and scientists have had access to the resources of the University and in turn members of the University



Sections of old and new galleries for Fossil Invertebrates illustrate changing trends in museum design

have been able to conduct research at the ROM. Many members of the Museum have been cross-appointed to teach at the University. The board of the Museum included senior members of the University who appreciated its academic strength and problems.

However, it has been said that the public function of the Museum has not been fully developed during this period of close association with the University. This has hardly been the fault of the Museum. The ROM was not permitted to plead its cause independently before the bodies which recommend its funds, funds much needed to renovate public displays and improve public facilities. Nor has the Museum been permitted to appeal directly to the public for funds and support. This sometimes resulted in frustration and resentment both on the part of the Museum and on the part of a segment of the public devoted to the ROM but unwilling to give to it in the mistaken conviction that the University would appropriate such gifts. As a relative newcomer it surprised me to find how widely and fiercely this conviction was held.

Certainly the time is now right for another

change. What was good in the relationship with the University of Toronto will be retained. Other universities may wish to avail themselves of our resources. Dr. Claude Bissell, President of the University, has stated publicly that academic links will be maintained and strengthened. The Hon. William G. Davis, Minister of Education and University Affairs, has declared that the government is anxious for the new Board of Trustees to support the Museum in its role as a research and education centre. It is hoped that the vision of both these far-sighted men will be pursued.

Separation from the University will mean little change in the public face the Museum presents but many administrative functions such as accounting will now be handled by the ROM. As an independent corporation supported by the Provincial Government, much will depend upon the energy and interest of its new rotating Board of Trustees which will include representatives from the rapidly growing Membership of the Museum. Appointment to this important Board, however, should not be considered a sinecure. The public will be able to support their Museum directly and the improvement of the collections will depend upon their support. At the same time the Museum will miss a number of services which the University has provided—not the least being those of the Department of Physical Plant which has served the Museum well.

One of the great strengths of the ROM always has been inter-departmental co-operation. We still hear the charming tale of Currelly approaching a Zoology Department artist for help. He was to address a ladies' group and had a hole in his tweed jacket. The artist "mended" the hole by painting the lining to match the cloth.

Recently Dr. Walter Kenyon, Associate Archaeologist, was unable to clean a black crust from tin pans recovered from a river bed after being under water almost a century. The Conservation Department worked with the Mineralogy Department to investigate this black crust. To their surprise they discovered two new minerals had formed on the tin pans. Such co-operation is to the good of knowledge and far-reaching plans have been made for inter-departmental work which will embrace part of the Department of Botany which hopes to move into the Museum.

With incomparable staff, excellent basic collections, and with the increased independence, the Museum looks forward to the future with





Museum moves outdoors. Park and display area opened in 1968

confidence and excitement. The popularity of the Museum is at an all-time high. In May, 1958, the ROM recorded its eleven millionth visitor since its opening in 1913. In only ten years since then it has had another six million visitors. Attendance in 1967 increased by 50,000, bringing the total for the year to more than 750,000 visitors, approximately 110,000 of them school children receiving instruction from our staff. This makes the ROM the largest "school" in the country, and probably the Museum which teaches more children than any other in the world. Meanwhile, in the last 18 months, the number of Members of the Museum has doubled to 1,900, indicating a great source of latent support throughout the community. An excellent Women's Committee is increasingly active and expanding its range of interests.

The scope of the Museum will be widened

further when the McLaughlin Planetarium opens this autumn. The generous gift of Col. R. S. McLaughlin, the Planetarium will bring tremendous crowds to the Museum. School classes coming to see a Planetarium programme will expect to visit other areas of the ROM. Ordinarily we would welcome the opportunity but our present facilities are hopelessly inadequate to handle larger crowds. The strain will be tremendous on our staff, public galleries, and on such services as the cafeteria which seats less than 100! In a very short time under the pressure of over one million visitors per year we must remedy 20 years of insufficient support.

At the same time plans exist to expand our services to the province and the nation by training staff for other museums. It is hoped that the Museum training programme will begin in 1969 and that a degree will be offered for the course by the Uni-

versity of Toronto. The status and comprehensive nature of the ROM make it eminently equipped for this role. Such a training programme will in turn stimulate our own staff. In the rapidly developing field of Museum Science, as in other disciplines, nothing can be more intellectually invigorating than contact with the alert minds of graduate students.

Much has been accomplished but there is still much to do. In 1967, two new galleries opened, the Hall of Fossil Invertebrates and the Gallery of Mineralogy. The first phase of renovating the Dinosaur Galleries—one of the greatest delights of children—is scheduled for September 1968. The Ethnology Department, with its enormously rich collection of material from Canada, Africa and Middle America, is hopelessly housed. A dramatic setting has been planned but we are about \$250,000 short of making it a reality. Surely this is a cause which industry could adopt in the same way that The International Nickel Company of Canada made possible the new Gallery of Mineralogy!

The bleak stone exterior of the ROM building has been brightened by the construction of a lively park and display area. The outdoor cases give a colourful introduction to the treasures inside. Again,

lack of funds has meant that this project, like others, must be constructed in stages.

Despite recent renovations to many areas of the Museum, the major problem is physical. The building is old, ill-equipped, over-crowded and lacks air-conditioning and humidity control—basic necessities for the care of its treasures. The problem of space cannot be solved without a monumental building programme and a substantial capital investment. It will cost a considerable sum, but this could be spread over a number of years. Fortunately the Government is now fully aware of the problems of this great institution—certainly one of Canada's major cultural assets. We can look only to it for guidance and initiative in this great project. The United States are investing many millions in their cultural institutions. Must we always lag so far behind? The result could be one of the finest museums in the world. The ROM has the material, the staff, the expertise, the energy and the imagination. It is up to the Government and the people of the province to supply the means to create a museum which will delight and instruct. Such a museum would be the envy of North America.



"I am a Museum man," says Peter C. Swann who reflects on *A New Era*. Mr. Swann has been in the museum world since 1952 when he joined the Ashmolean Museum at Oxford. In 1961 he planned the Ashmolean's new Department of Eastern Art and in 1962 he was appointed Keeper of the Department. In July 1966 he was named Director of the ROM. During the Second World War, Mr. Swann served with Royal Navy Intelligence, concentrating on Japan. After the war he resumed his studies, specializing in Chinese at Oxford and doing postgraduate work in the Netherlands and Japan. He installed the new galleries of eastern art at Princeton University. A prolific author on Oriental art, he is best known for his books, *Introduction to Japanese Art*, *Chinese Painting*, *The Monumental Art of China* and *The Arts of China, Korea and Japan*. For the last 14 years he also has been editor of *Oriental Art* quarterly.

James Smith
Wm. Bartlett
Wm. Bartlett

FORGERY:
Who signed
Bartlett's name?



by Mary Allodi

Research Assistant, Canadiana Department

Art forgeries are nothing new. Every museum and art gallery is constantly on guard against them. But occasionally a work already in a public collection is revealed as that of someone other than the credited artist.

Recently the Canadiana Department of the Royal Ontario Museum discovered a forgery in its collection that is rather unusual: the signing of a well-

known 19th-century artist's name to sketches by another professional artist of the same period. The artists involved: William Henry Bartlett and John Richard Coke Smyth.

Both artists visited Canada during the summer of 1838 to sketch the landscape. Bartlett (1809–1854) was sent by his publisher. Smyth (1808–1882) was Drawing Master to the household of the Earl of Durham who came to Canada as Governor General. Each artist remained in Canada for only a few months and there is no record that they ever met.

In the ROM's Canadiana Collection are 52 sketches clearly signed "W. H. Bartlett". The Bartlett material always has attracted scholars, students and publishers but during the 1967 centennial year this interest was even more pronounced. The Bartletts received repeated scrutiny.

It was during one of these examinations that Mr. H. C. Campbell, Chief Librarian of the Toronto Public Library, pointed out that Bartlett had not sailed for Canada aboard H.M.S. *Hastings*. Yet two of the 52 sketches bearing his signature depicted cabins aboard that ship. One of these sketches is inscribed "Gun Room H.M.S. *Hastings*, May 1838—Banks of Newfoundland". This notation corresponds with the recorded fact¹ that the *Hastings* was delayed off Newfoundland for several days in mid-May because of storms. These are not conditions under which Bartlett may have visited the ship and made sketches of it but it seemed virtually certain that the sketches must have been made by a passenger aboard the *Hastings*. The question was—who?

As luck would have it, we had very recently been studying two other albums of sketches done aboard

the *Hastings*, those of Lady Mary Lambton² and of Mrs. Edward Ellice. Although they are the works of talented amateurs, they did not have the high quality of draughtsmanship and composition exhibited in our sketches. The remaining artist aboard was Coke Smyth.

On comparing our drawings with Smyth's lithographic album of *Sketches in the Canadas*³ we found that seven of the drawings were preparatory sketches for these lithographs. Furthermore, the notes of date and place made by the artist on these drawings corresponded exactly with the itinerary followed by Coke Smyth and the Durham party while they were in Canada.⁴ A comparison of Canadian sketches by Smyth in other collections⁵ showed that they are by the same hand. Finally, the entire group of 52 drawings and watercolours which are signed "W. H. Bartlett" stand together as a group stylistically; that is, they are the work of one artist.

The first drawing which led to an identification of these works with the Smyth lithographs is a small untitled pencil sketch showing a long building and a detached bell-tower (Fig. 1). While trying to identify this building, we recalled seeing a similar structure in the *Sketches in the Canadas*. A comparison showed that the quickly sketched scene obviously lays the foundation for the later composition on stone entitled "The Church at Beauharnois" (Fig. 2). Even the style of drawing carries over into the lithograph, including a trait particular to Coke Smyth: that is, a series of tight loops and swirls with which he textured his landscapes. No copyist of the lithographs would have rendered so free a version of the scene.

Another pencil sketch inscribed "Dickenson's Wharf" (Fig. 3) was later worked up into the lithograph entitled "Attack & Defeat of Rebels at Dickenson's Landing, Upper Canada" (Fig. 4). Actually Coke Smyth did not witness this undocumented battle.⁶ But reports of uprisings and raids from below the border were constant during the summer of 1838, and Lady Durham notes in her journal: "Our voyage by the Thousand Islands has been most prosperous, no appearance of Pirates or ill-disposed persons . . ." Smyth's on-the-spot sketch of a quiet wharf was later transformed, in his studio, into a romantic battle scene.

A view of Montreal (Fig. 5) sketched in water-colour and crayon on July 9, 1838, also has its

lithographic counterpart (Fig. 6), with a raft and two sailing ships added to give foreground interest. The preliminary sketch must be Smyth's own, as it is hardly likely that a copyist of his prints would have omitted the sailing craft. This would have required composing large areas of waterfront buildings which are obscured by the sails.

In the view of the "Citadel, Quebec" (Fig. 7) this relationship is reversed. The sketch (Fig. 8) is of the foreground horse-ferries setting off from Levis, with only an outline indication of the Citadel in the background. This view in soft black pencil and watercolour is a masterly shorthand notation by the artist, giving with a minimum of detail the volume, form and movement to a scene which he later lithographed with surprisingly few changes. Another more detailed view of Quebec (Fig. 9) was later used as the subject for the frontispiece vignette for his album of lithographs (Fig. 10).

The small pencil drawing of Fort Niagara (Fig. 11) is a quick sketch of the buildings. The ships presumably were sketched separately and added later to form the complete composition for the lithograph, "American Fort at the Mouth of Niagara River" (Fig. 12). Similarly, the sketch showing a distant view of Montmorenci Falls (Fig. 13) is a notebook jotting which was the "first thought" for the lithograph "Montmorenci Falls from St. Joseph's on the Levi side" (Fig. 14). The final composition is rendered considerably more picturesque by the addition of cattle, habitants, a winding path and foreground trees. In fact, this view may have been taken from a spot slightly to the left of the pencil sketch.

It can be concluded from these comparisons that the sketches were Coke Smyth's on-the-spot records, which he later worked up into more finished compositions in his studio before committing them to publication as lithographs.

All the sketches under discussion were glued to large white sheets of paper of uniform size, evidently the leaves of an album into which they once were bound. These backing sheets bear the watermark, "J. Whatman, Turkey Mill, 1838", which indicates that in all probability Coke Smyth's sketches in this collection were mounted into an album soon after his return to England. Only one of the sketches is on paper showing a dated watermark and it reads, "Smith and Allnutt 1837". This supports the theory that the sketches were drawn in



Fig. 1
Pencil sketch has Bartlett signature

Fig. 2
Smyth lithograph, "The Church at
Beauharnois"



Fig. 3
Sketch, "Dickenson's Wharf", signed Bartlett

Fig. 4
Smyth lithograph, "Attack & Defeat of Rebels at Dickenson's Landing, Upper Canada"



1838. Although watermarks of manufacturers indicate only the date on or *after* which an artist may have used the paper, in practice professional artists used a constant paper supply and it nearly always was of recent manufacture.

Once authorship of a work of art, for some good reason, has come under suspicion, a host of tell-tale signs become apparent. We had always noticed that the 52 drawings did not correspond with any of the Bartlett engravings in *Canadian Scenery*. This in itself did not discredit his authorship and the excellence of the drawings argued in favour of this attribution—an attribution which had never been questioned by many of the experts who have studied these sketches.

But then there is the question of the signature. Neither Bartlett nor Smyth was in the habit of signing sketches and I have never seen or heard of a signed Bartlett watercolour or drawing which is well authenticated. Examination of the "W. H. Bartlett" signatures on the 52 sketches showed they were done with a soft-grade pencil chosen to match the pencil used in the actual sketching. But they do not match the notations of place and date which were written with a much harder pencil.

Another startling clue was that, although the "Bartlett" signature had been written with assurance, in many instances it had been written, erased and then signed again. The handwriting on the drawings (Fig. 15), although close, does not match the pen-and-ink facsimile signature (Fig. 16) reproduced by Bartlett's publisher in *American Scenery* (1840) and *Canadian Scenery* (1842). Nor does it match exactly the signature (Fig. 17) from Dr. William Beattie's *Brief Memoir of the Late William Bartlett* (London, 1855).

Why would someone sign the name of "W. H. Bartlett" to a group of drawings by another professional artist? It seems obvious that neither artist would need or wish to do so. Bartlett was at the height of his career and would have had no need to sign drawings which were not his. Smyth, by signing Bartlett's name, would lose the credit for his own work. Whoever signed them may not have known who made the sketches, and may even have thought that they were Bartlett's. But the inscriptions, "W. H. Bartlett", are deliberately signed and placed as an artist's signature. The most obvious reason for the faked signatures would seem to be to mislead, either for prestige value or financial gain.

By 1840 Bartlett's reputation as an artist already

was well established. During his lifetime he illustrated 28 volumes, mostly travel books, and he was famous for the thousands of steel engravings of his Canadian and American views. His style, as interpreted by the engravings of his views, is well known. His engravings were copied by artists and amateurs, often as soon as they were published.⁷ Coke Smyth, however, was and is little known apart from the rare edition of his *Sketches in the Canadas*. A Bartlett signature on an original sketch would have had much more "name" value than that of Smyth.

Obviously the forger did not realize the importance of attaching the name of Coke Smyth to these

drawings. Quite apart from their artistic excellence, they form a unique document describing Canada as seen at the time of the Mackenzie-Papineau Rebellions by an artist accompanying the Governor General who had been sent to look into the causes of the uprisings. The Earl of Durham's brief tour of duty, which produced his famous *Report on the Affairs of British North America*, was given visual coverage by Coke Smyth in his *Sketches in the Canadas*.

Almost nothing is known about Coke Smyth's early life.⁸ His recorded career begins in 1835–36 when he was sketching on the Continent, and he



Fig. 5
Watercolour and crayon
view of Montreal



Fig. 6
Raft and sailing ships add
interest in Smyth lithograph

was well enough established for the views which he made of Constantinople on this trip to be published by John Frederick Lewis, R.A., in 1838.⁹

In April of 1838 he sailed for Canada aboard the *Hastings* as Drawing Master to the daughters of

John George Lambton, Earl of Durham. Mrs. Edward Ellice gives us an idea of his activities in her 1838 diary. On May 24 she describes the quarter-deck which had been decorated in honour of the Queen's Birthday, and "of which I, with Mr.



Fig. 7
Lithograph "Citadel, Quebec", by Smyth

Fig. 8
Citadel is only outlined in sketch

Smythes [sic] hand, made a sketch". This sketch by Smyth is preserved in Mrs. Ellice's album of Canadian views. She also describes an amateur theatrical performance aboard the ship, for which "Mr. Smythe painted some very pretty scenes".

During the Earl of Durham's brief tenure of office, he and his party (which consisted of at least 25 people) lived in Quebec, but travelled through Lower and Upper Canada during the month of July. These travels are recorded in the journals of both Lady Durham and Mrs. Ellice, and in the sketches made by Coke Smyth and his pupils. While they were in Quebec, Smyth had the use of a studio and Mrs. Ellice notes on October 22nd that "... (Lady) Mary (Lambton) drove us in the pony chair to Mr. Smythes *Studio*, where she, Emily (Lambton) and Mrs. Grey are *being painted* ...". These portraits so far have not been located.

The year 1838 was one of social unrest in Canada and of political manoeuvring in England. Durham resigned in September and sailed from Quebec on November 1, 1838. There is some doubt as to exactly when Coke Smyth returned to England. He probably sailed with the Durhams, but two of his



Fig. 9

Compare sketch below with frontispiece in Smyth album of lithographs

Fig. 10

Bartlett signature appears on detailed sketch of Quebec



Fig. 11
Bartlett's name is on sketch of Fort Niagara

Fig. 12
Ships added in Smyth lithograph, "American Fort at Mouth of Niagara River"



lithographs, one of a buffalo hunt, the other of a winter scene on the frozen St. Lawrence River, suggest that he might have stayed on in Canada for a few extra months. These scenes, however, could be studio compositions based on hearsay or on the sketches by garrison officers stationed at Quebec which he would have seen.

On his return to England Coke Smyth published the album of 23 lithographs entitled *Sketches in the Canadas*. The album is dedicated to "The Rt. Hon. The Earl of Durham", which suggests that it was printed before Durham's death on July 28, 1840, thus pre-dating by two years the definitive issue of W. H. Bartlett's *Canadian Scenery*.¹⁰

Smyth's connection with the Earl of Durham and the publication of his Canadian views led to royal patronage, and in 1842 he designed the costumes for Queen Victoria's first state ball, a "Bal Costumé". These drawings were published in 1843 in a lavishly produced set of hand-coloured engravings.¹¹ His interest in costume and armour goes hand-in-hand with the appeal which the romantic past held for English authors and artists of his generation. He subsequently published a treatise on European costume from the 15th to the 17th centuries.¹² He also continued travelling, and illustrated Henry Beveridge's *A Comprehensive History of India*.¹³

Coke Smyth dealt with the major pictorial move-



Fig. 13
Notebook sketch of Montmorenci Falls



Fig. 14
*Smyth lithograph,
"Montmorenci Falls
from St. Joseph's on
the Levi side"*



ments of his time. His Canadian views fit into the category of picturesque topographic illustrations for the travel books which were so popular throughout the 19th century, especially before the advent of photography. Most of the famous English landscape painters in watercolour tried their hand at illustrations of this kind during the first half of the century and Smyth can be studied within this context. His thin washes of colour are inherited from the English watercolourists of the turn of the century, and he used a series of calligraphic conventions that can be seen in the work of Prout and Cotman.

In some of his more romantic compositions, Smyth uses the hot colour which came into demand in the 1830s and 40s; and the titles of the works which he exhibited at the Royal Academy from 1842 until 1867—for example “The Usurer” and “How Happy Could I be with Either”—show the Victorian influence already at work. His illustrations of the Orient and his interest in costumes of the glamorous past complete the picture of him as an artist of the Romantic Era.

An opportunity to see Coke Smyth's known original Canadian sketches and the album of his lithographs will be offered by an exhibition at the

Sigmund Samuel Canadiana Building, 14 Queen's Park Crescent West, between July 17 and September 3. But there are indications that many more of his sketches, both rough and finished, remain to be discovered. Where are the detailed costume studies he made of Canadian Indians? What became of his preliminary sketches for the interior of the Ursuline Chapel in Quebec? Where is his portrait of Mary Louisa Lambton?

NOTES

1. *Louisa Elizabeth (Grey) Lambton, Countess of Durham (1797?–1841)*: Lady Durham's Journal, Canada, April–December 1838. Reprinted from a manuscript in the Literary & Historical Society of Quebec. On May 13, 1838, the entry reads: “We were now on the Banks of Newfoundland & remained near them for some days, with changeable winds & very disagreeable weather . . .”
2. *Lady Mary Louisa Lambton's sketchbooks were exhibited in the Pageant of Canada, National Gallery of Canada, 1967, from the collection of Lord Bruce. Mary Lambton, later Lady Elgin, was the daughter of the Earl of Durham. Mrs. Edward Ellice's sketchbooks and diary for 1838 are in the Public Archives of Canada; Mrs. Ellice, née Jane Balfour, was the wife of Lord Durham's private secretary.*
3. *Coke Smyth: Sketches in the Canadas. London, Published by Thos. McLean . . . Printed at A. Ducôtés Lithographic Establishment. This book includes a title page, dedication page and 23 lithographs. According to a publisher's circular (in the collection of J. R. Abbey), Smyth's Sketches in the Canadas was published in 1840 and sold for £6 6s. plain or £8 8s. coloured and mounted.*
4. *Diaries kept by the Earl of Durham, the Countess of Durham and by Mrs. Edward Ellice all give a day-by-day account of their travels in Canada. The Earl of Durham's diary is in the Public Archives of Canada.*
5. *Canadian sketches by Coke Smyth are included in both Mary Lambton and Jane Ellice's albums (see 3 above), and are inscribed by them as being by “Mr. C. Smythe”.*
6. *This battle scene may refer to a brief skirmish at the time of the raid on the windmill at Prescott in November, 1838.*
7. *See the article by Mary Ellen Earl, William H. Bartlett and his Imitators, Arnot Art Gallery, Elmira, New York, 1966.*



Fig. 15
Bartlett “signature” on drawings

8. *The artist's grandson, Mr. John Richard Coke-Smyth, and granddaughter, Mrs. Doreen Diamant, have given us the few facts we know about the artist's early life. He was the son of a Mr. Smyth of Derby, and of Elizabeth Coke of Derbyshire, whose family had held land in that county since the 11th century. Although he spent most of his life in London, his art education is as yet unrecorded. He died at East Preston in 1882.*
9. *John Frederick Lewis, R.A.: Lewis's Illustrations of Constantinople, made . . . in the years 1835-6. Arranged and drawn on stone, from the original sketches of Coke Smyth, by J. F. Lewis (28 plates). T. McLean: London (1838). fol.*
10. *N. P. Willis: Canadian Scenery. London, 1842. The actual prints were engraved between 1840 and 1842, and some of these were issued in installments from 1840.*
11. *James Robinson Planché: Souvenir of the Bal Costumé given by Queen Victoria at Buckingham Palace, May 12, 1842, the drawings from the original dresses by C. Smyth; the descriptive letterpress by J. R. Planché. London, 1843. fol.*
12. *Coke Smyth: Prospectus and Specimen of a proposed work on the Costume of the Principal Nations of Europe, from the beginning of the 15th to the end of the 17th century. (2 plates), London, n.d.*
13. *Henry Beveridge: A Comprehensive History of India . . . 3 vols., London 1858-62. This book contains engravings after Coke Smyth. For this information I am indebted to Mr. J. H. Mayne, Deputy Keeper, Department of Paintings, Victoria and Albert Museum, London.*

Fig. 16

Signature on drawings does not match this facsimile of Bartlett signature

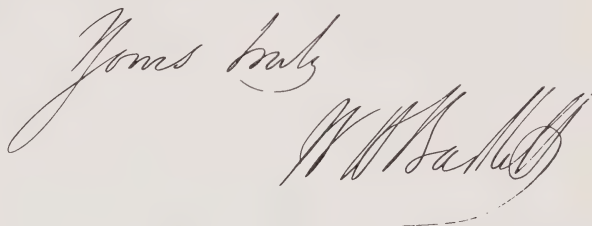



Fig. 17

Bartlett signature reproduced in Beattie's Brief Memoir of the Late William Bartlett



Mary Allodi, author of *Forgery: Who Signed Bartlett's Name?* is from Ottawa. She received her B.A. from McGill University and her M.A. from the Institute of Fine Arts, New York University. Mrs. Allodi has worked in the Department of Prints at New York's Metropolitan Museum of Art; the Department of Prints and Drawings at the National Gallery of Canada; and since October, 1962, as a Research Assistant in the ROM's Canadiana Department. In 1960-61 she received a Canada Council Grant to study southern Baroque paintings and drawings in European collections. She was awarded another Canada Council Grant in 1966 to compile a catalogue of Canadian drawings and watercolours in the ROM Sigmund Samuel Collection.



Spotlight

Art of the Korean potter is an unusual exhibition continuing through the summer at the Museum. More than 100 fine pieces show the distinct styles of Korea's potters between 300 A.D. and 1900 A.D. China initially influenced Korean craftsmen and they in turn introduced the potter's art to Japan. But Korean pottery has neither China's rational classicism nor Japan's studied artifice. Often it is ingenuous, even playful.

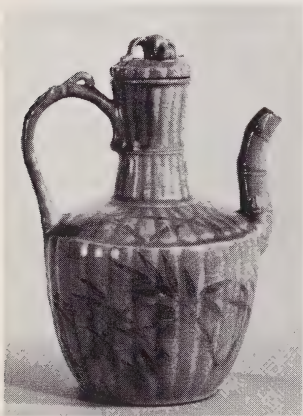
All the pottery displayed is from 24 public and private collections in the United States. Since the Second World War, Korean art has become much better known and U.S. collections contain the greatest number of representative Korean ceramics outside Korea and Japan. The exhibition, organized for and first shown by the Asia House Gallery in New York between April and June this year, will remain at the ROM (in Exhibition Hall) until August 30.

All roads lead to ROM is the slogan for a month-long Autumn Festival of the arts and sciences. The climax of the Festival will be the opening of the \$2,000,000 McLaughlin Planetarium. Following the official opening, there will be a series of special evening shows for Museum Members in the Planetarium's splendid 360-seat Star Theatre. Then the Planetarium begins its regular programme of daily public shows.

*Sixth-century Korean water jar and stand
Lent by Mr. and Mrs. George Henderson of New York*



*Covered wine pot,
13th century, Korea
Art Institute of Chicago*



*Twelfth-century Korean ewer
Art Institute of Chicago*



Third Floor Rotunda

New Designs by John Anthony

Classical Corridor

Another Festival highlight will be "Prized Possessions", probably the largest temporary exhibition in the Museum's history. Displayed will be 1,243 valuable items lent by a total of 98 prominent private collectors in the Toronto area. Silver, porcelain, glass, furniture, armour, weapons, paintings and drawings are major categories of the exhibition which will fill Exhibition Hall *and* the Armour Court. The show will be free to the public from October 8 to December 8.

Individuals with "prized possessions" may bring them to the Museum on a special "Identification Night." For a small fee, experts will examine and evaluate art objects for owners who also will have the opportunity to see the exhibition.

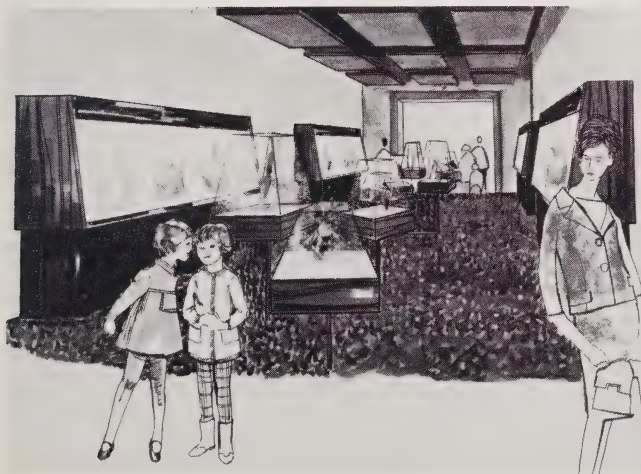
ROMARAMA, one fabulous Festival night for everyone, is being organized by women of the Members' Committee. Celebrities, music, demonstrations, gallery tours, behind-the-scenes visits with curators, refreshments, even a beer garden, will be some of the attractions. For ROMARAMA, tickets will be limited to 1,500 persons.

Among many other Festival attractions will be a fashion show of Canadian designs, to be held in the Chinese Garden . . . open nights for Mineralogy Clubs and for Teachers . . . lectures, tours and films. Watch for complete Festival details early in September.

Carpetting all the galleries may not be possible. But John Anthony, the Museum's Chief of Display General, is using carpet wherever he can in areas he redesigns. First to get the Anthony touch was the new exhibit area opened off the Third Floor Rotunda. New lighting, new display cases, benches and the broadloom make the area an attractive, relaxed setting for small exhibitions, such as those of historical European graphics. Also getting the carpet treatment is the Classical Corridor, a new display section linking the Greek and the Roman Galleries on the second floor. When the Classical Corridor is completed, many Greek and Roman Department objects will be exhibited that have been in storage for lack of proper display space.

Mr. Anthony, a co-designer of Expo's Western Canada Pavilion, had to give up his wall-to-wall broadloom in the French room, recently opened off the Main Floor Fresco Gallery. Unfortunately, such comfort didn't fit historically with the treasures of 18th century France in this beautifully panelled room.

So far Chief Designer Anthony is mum about how he may get carpet into his planned dramatic renovation of the Vertebrate Palaeontology Gallery, known to fascinated youngsters as the Dinosaur Gallery. But he has disclosed enough of his plans to indicate the gallery will contain some wonderful surprises.



*Entrance
to Dinosaur Gallery*



*Mariner IV spacecraft,
which photographed the surface
of the planet Mars in July, 1965
Courtesy of NASA*

by H. C. King

Curator, McLaughlin Planetarium

On October 4, 1957, the world received the startling news that the U.S.S.R. had launched the first artificial satellite, Sputnik I. Since then, rapid improvements in rocketry and space technology have led to the successful launching of an impressive number of spacecraft, many of which have acted as distant hands and eyes for earth-bound Man. Some have probed the nature and extent of the magnetosphere, the earth's immediate environment in space. Others have taken close-up photographs of the moon, sampled the moon's surface, and revealed some of the many secrets of Venus and Mars. Others have carried astronauts about the earth and brought the space-travel dreams of Poe, Verne and Wells much nearer to reality.

But for all this intense and expensive activity, Man's knowledge of the nature and origin of the astronomical universe is extremely limited. Man has as yet seen no more than a snapshot of the cosmic scene.

time and space at man's command

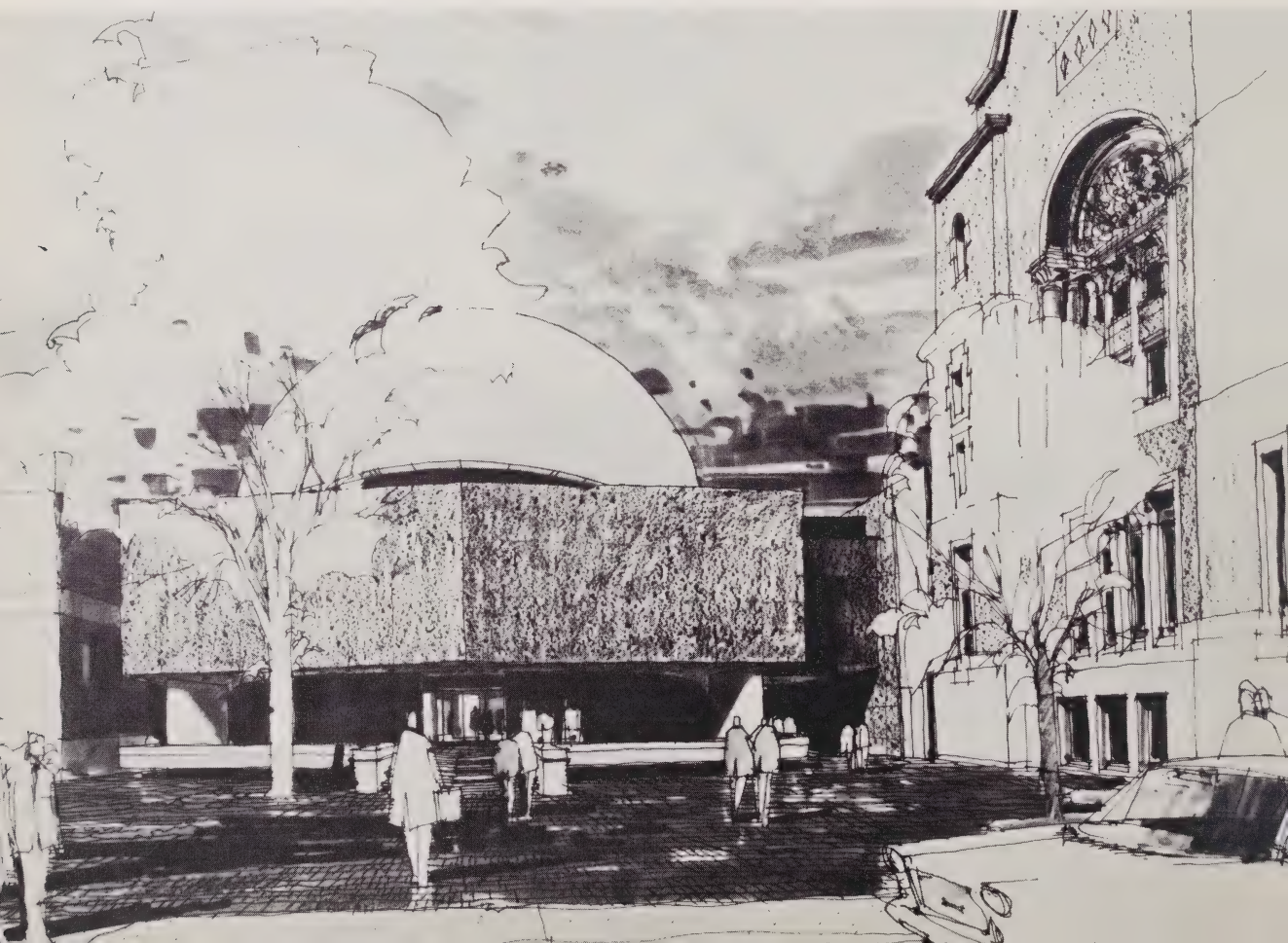
True, large telescopes have enabled him to survey a vast region, but his knowledge of it becomes increasingly vague with increasing distance. Moreover, the almost incredible variety found in Nature on earth is also found in space. Hence as knowledge deepens, ideas and theories require constant overhauling and modification. The so-called "physical conquest of space" is as elusive now as it was at the time of the Babylonians. Space is so extensive that journeys to the moon and even the planets would hardly be journeys at all. Man's situation is like that of a child paddling in the sea. He may, with much time and effort, reach a few nearby rocks, but he cannot then claim to have conquered the ocean.

Only a very small part of astronomy involves looking through a telescope. Astronomy is a scientific discipline, and the greater part of it is con-

cerned with physics and mathematics. However much we may enjoy wandering in the happy hunting grounds of speculation, if we are to begin to come to terms with astronomy we must submit to at least part of its discipline. We can of course read books, attend lectures and join astronomical associations and societies. If at the same time we can make regular visits to a large-scale and dynamic planetarium, success is practically assured.

A modern planetarium is essentially a complex optical projection instrument mounted at the centre of a large hemisphere or dome. The instrument, an assembly of many individual projectors, forms images of the sun, moon, planets, and stars. The white-painted inner surface of the dome receives these images, and by its shape simulates the vaulted appearance of the sky. Most planetariums

Artist's impression of the exterior of the McLaughlin Planetarium, Royal Ontario Museum



have modest instruments beneath domes 30 feet or so in diameter. Major planetariums have domes 60 feet or more across, and usually contain extremely sophisticated projection equipment.

The establishment in Toronto of a major planetarium has been the dream of Colonel R. S. McLaughlin for over 20 years, and through his generosity the McLaughlin Planetarium of the Royal Ontario Museum is scheduled to open in the late fall of this year. The estimated cost of construction is \$2,000,000. Project managers and consulting engineers were Stone Webster Canada Ltd., the consulting architects were Allward and Gouinlock of Toronto, and construction was by Milne and Nicholls Ltd. of Toronto.

Judged by size alone, the McLaughlin Planetarium will immediately rank as a major project. The diameter of its projection dome is nearly 75 feet, roughly the same as that of the domes of the two largest planetariums in the United States, the American Museum-Hayden Planetarium, New York, and the Griffith Planetarium, Los Angeles. Its seating capacity is 361, a small figure compared with the Hayden's 814, but one dictated by the novel design of the extremely comfortable chairs. Judged by the size of the dome and its other facilities, it is easily the largest planetarium in Canada. The next largest is the Dow Planetarium in Montreal, with a dome diameter of 66 feet and a seating capacity of 400.

The main instrument in the star theatre of the McLaughlin Planetarium is the first in a new series of planetarium projectors from the works of VEB Carl Zeiss Jena. It can reproduce the starry sky for any one place on the earth for any time, past, present, or future. This sky contains about 4,500 stars, far more than could be seen in the country on even the darkest and clearest of nights. Its effect can be quite breathtaking. At the London Planetarium, England, we often opened a show by introducing the audience to a typical London night sky—a dull overall sky glow which brightened towards the tall buildings of the skyline. We then turned the appropriate switch, and listened with pleasure to “oohs” and “aahs” as several thousand stars suddenly shone forth, as if coming from nowhere.

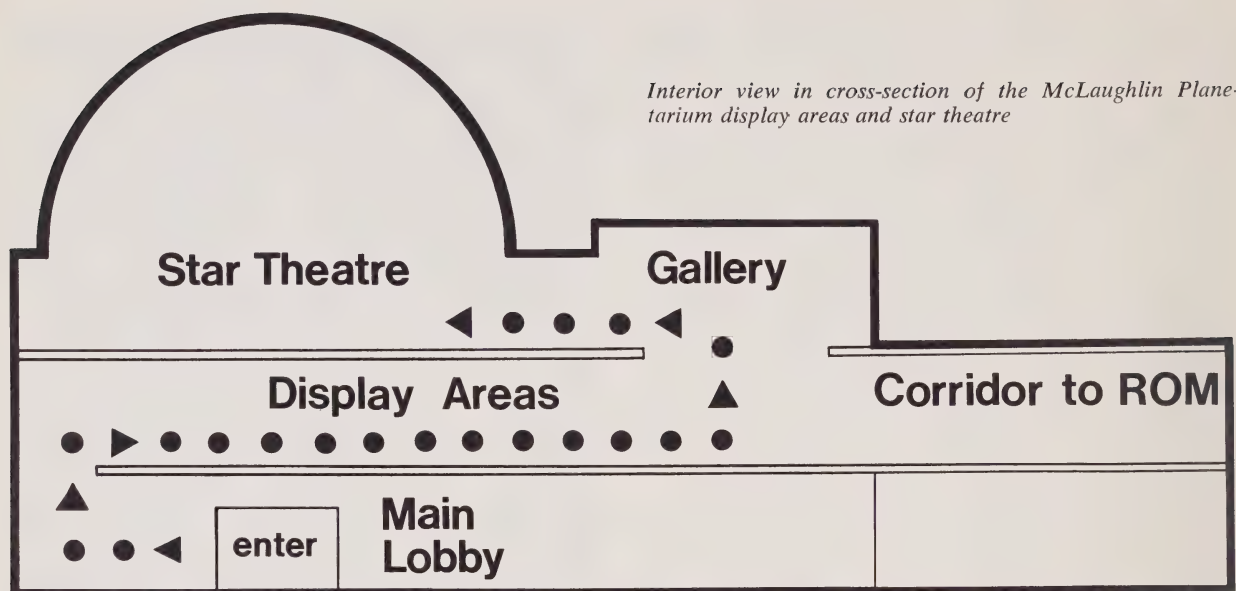
Wonder may soon be followed by bewilderment and disillusion. True, a planetarium sky can contain a multitude of stars; also a sun, one moon, and five naked-eye planets, but they can all be “taken



Col. R. S. McLaughlin examines a model of the Zeiss Jena Planetarium Instrument Jack Marshall & Co. Ltd.

in” at a glance. Further, the night sky from dusk to dawn can be seen in a matter of minutes; the lecturer has merely to turn the appropriate knob. As a visitor once remarked to me, “When you’ve seen this little lot you’ve seen it all.” Turn the planetarium sky back a thousand years or more, advance it by a similar amount—you still have one sun, one moon, five naked-eye planets, a Milky Way, and some 4,500 stars. The same is true of the real sky, at least within the limits of naked-eye observation. So great is the cosmic time-scale that the starry sky appears to be unchanging from one century to the next.

It follows that the interest of the sky lies not so much in its general appearance but in our interpretation of its different parts. Yet interpretation, however good, is not the only hallmark of a successful planetarium show. The many and varied visual experiences must be woven into a straightforward and meaningful whole. After all, law and order prevail even among the stars. It would be absurd to produce a series of spectacular yet completely



unrelated effects. Some visitors, however, do not appreciate this criterion. I remember all too well the lady who, having sat through a show entitled "Suns in Space," complained that we had not included a large comet and the planet Mars.

Given a good theme and proper arrangement of material, the tasks of description and interpretation become relatively easy. It is a joy to find how readily the great majority of visitors, in the hands of a capable lecturer, turn eyes *and* minds upwards. As the lecturer answers silent questions and anticipates new ones, the atmosphere is calm yet electric, silent yet wonderfully creative. On the other hand, there are often those in an audience who tend to succumb to the darkness and comfortable seating and eventually consign the wonders of the universe to oblivion. One regular visitor to the London Planetarium asked nothing better than to fall asleep under the stars and wake up at sunrise. The house staff made only one stipulation—that he did not snore.

On its own the Zeiss planetarium instrument shows the night sky as it can be seen with the unaided eye. Such a sky is highly restricted. Historically its interpretation takes us no further forward in time than 1609, when Galileo turned one of the first telescopes skywards and opened up

new vistas of space and time. All large planetariums, and many small ones too, therefore must rely heavily on auxiliary projectors. By their use it is possible to project, among other things, a moving model of the solar system, close-up views of celestial objects, eclipses of the sun and moon, different skylines, novae or "temporary stars," and meteor showers. Without these visual aids a planetarium visitor would be like someone who is expected to see something of the nature and extent of the ocean merely by looking at the contents of a goldfish bowl.

Initially, the McLaughlin Planetarium will have not only a good stock of auxiliary projectors but also large workshop facilities for the design and construction of many more. This arrangement should ensure that the public shows, school sessions, and any special lectures will increase in scope and variety. In the final analysis, however, the strength and prestige of the Planetarium will be measured not by its technical equipment but by the ability, versatility and knowledge of each member of its staff. The Zeiss projector has sometimes been called the heart of the planetarium. But a planetarium needs more than a heart and a body. Its spirit is astronomy, and its life comes from the people who operate and speak beneath its dome. Restrict the last and you effectively kill the other two.

Children can give some ingenuous answers to questions on astronomy. Here are two examples, provided by grade four children attending school sessions in the London Planetarium.

Q. Who discovered that the earth is not flat but round like a ball?

A. Christopher Columbus, Galileo, Frobisher, Drake, Magellan, William Pitt, Faraday, Newton, Colonel Glenn.

Q. How is it that the northern stars appear to travel round the North Pole Star?

A. Because that star is lazy, special, holy, magnetic, fixed, in the north, at the centre, at magnetic north, at the centre of the universe, nearest to the sun.

Colonel Glenn rubs shoulders with Francis Drake when there is little or no sense of time and history. Animistic interpretations are difficult to shed. Yet it is remarkable how quickly children "catch on" to facts and concepts which, without the medium of a planetarium, would probably be beyond their immediate comprehension.

In the right hands, a planetarium can be a first-class device for introducing astronomy to children. At the McLaughlin the demonstrations arranged for schoolchildren will be experiences which children enjoy and which will show something of the excitement of the intellectual chase. They will be introduced to basic concepts like the earth's rotation and revolution, come to terms with the motions and natures of the moon and planets, and find out all manner of interesting things about the sun and other stars. We shall take care to tell them that the planetarium sky is an artificial one and nothing like as wonderful as the real one. Also, that they should try to watch the real sky and find out more for themselves. I sometimes remind them that astronomy is a practical activity like gardening; you can learn more by raising a few seedlings in a pan of soil than by reading about growing orchids in a greenhouse.

In adult education the great value of the planetarium lies primarily in its ability to challenge old patterns of thought with recent discoveries and theories in astronomy. Take cosmology, for instance. Many people, insofar as they think at all about the nature of the physical universe, are at least 500 years out of date. As they see it, the earth is still the footstool of creation, the universe

is vast but essentially personal, the stars are heavenly bodies fashioned a long time ago and destined to last forever, time is an ever-rolling stream, space is "something out there" waiting to be conquered, astrology is nonsense but "there may be something in it," and heaven is a place somewhere beyond the stars.

The star theatre, by its very shape and appearance, lends itself to the concepts of everyday experience and commonsense thought. The earth appears to be flat and fixed and to support the sky at the horizon. The sky is blue and the sun shines in daytime, but the stars shine only at night. The sun, as shown by its daily rising and setting, travels around the earth . . . The deceptions so wrought become apparent when, in imagination, we travel upwards. The sky grows darker the higher we go, so it cannot possess the property of blueness. The stars are observed shining in daytime, so the sun is not "up there" on its own.

By making another change in viewpoint visitors can see the earth as it might appear from the moon. The apparent supporter of the sky is now seen to be a spinning and unsupported ball in space. Even more drastic is the change in viewpoint when, by means of the Zeiss solar system projector, we show the old centre of the universe as a speck in orbit about the sun.

Events and activities in the star theatre will be supplemented by exhibits and displays. Transparencies and working models will range from objects nearby in space—spacecraft, the moon, planets, and the sun—to those near the limits of present-day observation. In a display of this kind each section forms part of a closely integrated and correlated whole. Visitors who walk its full course should become psychologically reoriented and well-prepared for the changes in viewpoint and interpretation required of them during a planetarium show.

Another important facility will be a reference library and information centre, where books on astronomy, star charts, star atlases, moon maps, journals, and photographs of astronomical objects can be studied at leisure. There will also be a sales desk, located near the main entrance, where literature on astronomy to suit almost every need will be stocked.

The astronomical climate in Toronto is most favourably disposed towards the McLaughlin Planetarium. In the first place, Dr. D. A. McRae, now



*The earth as seen from the moon. Photograph transmitted to the earth from the United States Lunar Orbiter I, August 23, 1966
Courtesy of NASA*

Chairman of the Department of Astronomy, University of Toronto, played a major role in its early planning. Like the writer, he is anxious that the Planetarium contribute to the Department's teaching programme. Secondly, the Toronto Centre of the Royal Astronomical Society of Canada, with over 600 members, is easily the largest of 17 astronomical groups scattered across Canada. It arranges regular lecture meetings and classes in telescope-making, as well as "star-nights" during which members of the general public can look at celestial objects through astronomical telescopes. When the Planetarium opens the Centre will transfer its telescope-making activities to a modern optical shop in the basement. It will have a room in the Planetarium for its headquarters, and the use of the lecture room for its regular lecture meetings. The Centre has also been a first-class source of Planetarium staff, people who have not only a great love for and a proven ability in astronomy, but also deep roots in this part of Ontario. Finally, the Department of University Extension of the U. of T. has for some years made available an evening course of 20 lectures in general astronomy. In future these courses, with an additional one of 10

lectures of a more advanced nature, will be held in the Planetarium.

The McLaughlin Planetarium is a major project in the sense that it has a large dome and will contain a wide variety of first-class projection equipment. It is modern in the sense that the building is fully air-conditioned, well-designed, and newly constructed. My intention is that the terms "major" and "modern" will also become applicable to its life and work. The planetarium should do more than portray the starry sky and show the movements of the sun, moon, and planets. It must also give some idea of the majesty, complexity, extent, and nature of the astronomical universe, tell the story of man's attempts to probe the mysteries of space and time, present its subject with integrity, imagination, and (where appropriate) a sense of drama, and be the main touchstone for the growth of a general interest in astronomy and space research in this part of Canada. A tall order, maybe, but one that Colonel McLaughlin had in mind when he made the whole scheme possible. "I want everything," he wrote, "to be of the highest order and first-class in every way." One could not have had a clearer briefing.

Henry C. King, who wrote *Time and Space at Man's Command*, became an amateur astronomer at the age of 13. His fascination with the night sky led him to study optics and to build his own telescopes. He took his degree in astronomy and mathematics at the University of London and later gained his M.Sc. and Ph.D. in the history and philosophy of science. After careers in teaching and in industry, Dr. King in 1958 was appointed scientific director of the London Planetarium. He was named Curator of the McLaughlin Planetarium at the ROM in September, 1966. Dr. King is the author of several books including *The History of the Telescope*, *Exploration of the Universe*, *Pictorial Guide to the Stars*, and the forthcoming handbook, *The McLaughlin Planetarium*, which provides a valuable introduction to the Planetarium and to the science of astronomy.



Among the hundreds of acquisitions to the Collections of the ROM last year was a fine lacquer box of the Late Ming Dynasty recently obtained by the Far Eastern Department. It was the first fruit of the Purchase Trust Fund established by Museum Director Peter Swann and the Group of One Hundred. Dated to the first half of the 17th century, the box is black lacquer on wood, made in three parts, inlaid with mother-of-pearl and with a red lacquer interior. The Far Eastern Department received from Mr. and Mrs. Frank Ferris, Jr., a Chinese Transition ware dish of the 17th century and a black lacquered wood drop-front cabinet of the Japanese Momoyama period (1573–1615), inlaid with mother-of-pearl and with designs painted in gold. Mrs. George G. R. Harris gave the Department a Thai globular jar of Sawankhalok ware (15th–16th century) and a small covered jar of grey stoneware of the Silla Period (16th–18th century Korea). Both jars significantly augment the ROM collection of articles from cultures influenced by and influencing Chinese and Japanese art.

The growing collections





In 1967 the Textiles Department received many gifts of textiles made and used in Ontario before 1900. The Ontario textiles gallery on the second floor is displaying doublecloth and jacquard coverlets, beautiful appliqued and pieced quilts, and an outstanding quilt of handspun, handwoven homespun over a century old. Homespun are very rare. Most homespun garments were worn, remade and worn, cut down and worn again; after such a long life, very few pieces remained even to incorporate into a quilt.

A recent and quite different addition to the collection of the Textiles Department is the Scottish Privy Purse, formerly in the possession of the first Earl of Marchmont, Lord Chancellor of Scotland 1696–1702. The gift of Miss Katherine A. Gray, the purse is of crimson velvet, tasselled, and richly embroidered with silver threads. It bears the Arms of Scotland encircled with the Garter of the Order of the Garter, the pendant badge of the Order of Thistle, and the motto of the House of Orange, *Je maintendrai*.

In memory of her husband, the late Dr. Wallace Graham, Mrs. Kathleen M. Graham presented to the Canadiana Department 87 pieces of stoneware and earthenware pottery—jugs, bowls, flowerpots, crocks, jelly moulds, serving dishes, plates, milk bowls, jars and many others. The collection is largely Canadian but contains examples of American and British work as well—valuable objects in the history of Canadian domestic utensils.

A stained glass window depicting the courtship of Katherine of France by Henry V, the famous love scene from Shakespeare's *Henry V*, is on display in the Main Rotunda. The gift of Mrs. John David Eaton, the window is seven feet square and was originally a staircase landing window in the Eaton residence which stood at Spadina and Lowther Avenues in Toronto. The window is in the English style of 1855–1875, and appears to have overtones of the Pre-Raphaelite movement in art.



Among other recent accessions to the European Department are two contrasts in presenting a religious subject. One is a pear-wood sculpture of the Madonna and Child with St. John (Dutch, late 1600s); the other, Meissen figurines of St. John and Mary Magdalene from a crucifixion group (1740–1742).



Canadiana has also acquired two superb pieces of Quebec ecclesiastical furniture, both the gift of the Laidlaw Foundation. The first, a pine console table extensively carved with an openwork cross-stretcher, is an extremely rare early French-Canadian form. It is attributed to Louis Amable Quevillon, who did the altar and furnishings in l'Église de St. Antoine at Longueuil between 1818 and 1821. The second, a three-tiered chandelier from St. Augustin, Quebec, dates from the first quarter of the 19th century. Its original finish is intact. The relief areas of the carved pine shaft are gilded and set off by the deep blue paint of the flat areas.



A fine mounted specimen of a barracuda, recently presented to the Department of Ichthyology by Chrysler of Canada Ltd.



Among the manuscripts and miniature paintings recently acquired by the West Asian Department are a charming portrait of a dervish, c. 1630, sketched by Reza Abbasi, court-painter to Shah Abbas of Isfahan, and the first complete Persian manuscript in the ROM, stories from the epic "Shah-Nameh" illustrated by 14 miniatures. The paintings represent the work of a royal academy and have the unique advantage of being signed and dated (1444) by Mahmud, the famous calligrapher of Shiraz.

The exciting ROM gem collection has recently purchased a flawless, 49.15 carat, faceted bi-colour tourmaline and an opal of 34.95 carats. Mr. Owen H. Ramsburg of Washington, D.C., has presented a pale green beryl, 42.5 carats, faceted in the Fabergé manner in the shape of an egg. Most unusual is the ROM's zoisite, a relative newcomer to the gem field. Known until recently as a relatively uncommon opaque grey, pink, or green fibrous material, zoisite has been discovered in Tanzania as transparent crystals varying in colour from sapphire blue to amethyst. The museum's zoisite is a magnificent flawless 26.91 carat gem, cut as a brilliant to display its blue colour.

Recent ROM publications

Since January, four studies of the archaeology and pre-history of Ontario have appeared in the Art and Archaeology Occasional Paper series. J. E. Anderson's *Serpent Mounds Physical Anthropology* (O.P. 11) complements *The Archaeology of the Serpent Mounds Site* (O.P. 10) by R. B. Johnston, which records excavation of nine mounds, a habitation area and midden on a high point overlooking Rice Lake, Peterborough County. Radiocarbon dating indicates that the mounds were constructed in the second and third centuries A.D. *The Cameron's Point Site* (O.P. 12), by M. W. Spence and J. Russell Harper, reports the excavation of similar mounds at a site also on the north shore of Rice Lake about six miles to the northeast.

W. A. Kenyon's *The Miller Site* (O.P. 14) studies a palisaded Indian settlement and graves which were discovered in 1958 by a power shovel operator for the Miller Paving Company. The site is near Pickering, 25 miles east of Toronto. A radiocarbon test dates the site at around A.D. 1125, and Dr. Kenyon postulates the existence of a "Pickering Culture."

In Life Sciences Contribution 71, L. S. Russell

describes the *Palaeontology of the Swan Hills Area, North-Central Alberta*. G. B. Wiggins' *Contributions to the Systematics of the Caddisfly Family Molannidae in Asia (Trichoptera)* (Contribution 72) categorizes several new species of caddisfly. R. L. Peterson describes *A New Bat of the Genus Vampyressa from Guyana, South America* in Contribution 73, while Life Sciences Occasional Paper 11 by J. R. Tamsitt and Raymond Hall tells of *A New Subspecies of the Red, Fig-Eating Bat from Puerto Rico*.

D. W. Crossman and E. B. Scott have recently prepared the *Provisional Check-List of Canadian Freshwater Fishes*, and D. W. Crocker and D. W. Barr collaborated on *Handbook of the Crayfishes of Ontario*, both comprehensive works in their fields.

The *Handbook of the McLaughlin Planetarium*, by H. C. King, gives a brief history of astronomy through the ages. It prepares the visitor for the wonder of a Planetarium show as well as outlining the means by which the Zeiss Jena Planetarium Instrument projects images of the heavens on the star theatre dome. The Handbook contains magnificent colour illustrations of planets and galaxies.

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